

The Choral Journal

OCTOBER 1960

Official Publication of the American Choral Directors Association

NO. 4

University of South Florida:

New Trends in Music Education

The University of South Florida opened its doors September 26th to a freshman class of 1900 students with a faculty of approximately 100. Four buildings are now being occupied on the 1,000 acre campus 11 miles to the northeast of downtown Tampa.

The opening convocation brought about 6000 students, faculty, townspeople, and state and local dignitaries together for the significant occasion, the opening of the first state university of its kind to be built during the Twentieth Century.

At present music studios and practice rooms are located in the University Center, while instructors' offices are in the Administration Building.

Music, along with Art and Theatre Arts, is one of the units comprising the Division of Fine Arts under the administration of A. A. Beecher, previously Director of the Division of Fine Arts at the University of Florida. Four music staff members have been appointed to teach the various courses and direct the musical activities of the new university.

R. Wayne Hugoboom (former Head, Department of Music, Manatee Junior College) directs the choral and vocal program.

Edward Preodor (former Director of String Music, University of Florida) directs the University Orchestra and will have charge of the string music program.

Dr. G. L. Sperry (former Director of Bands, University of Minnesota) directs the University Band and instrumental music.

Dr. A. J. Watkins (former Head, Piano Department, Bradley University) directs the areas of piano and theory.

Beginning music courses in theory, literature, education, applied and ensemble are offered during the first year. Large ensemble groups include the University Band, the University Choir, the University-Community Symphony Orchestra, and the University-Community Chorus.

Starting a new university, planning and developing its future course is an exciting challenge. It is an opportunity to review and evaluate the programs, practices, and procedures both new and old, the successful and the not so successful experiments now being carried on in institutions of higher learning with the hope that as we look ahead we may include the best from each.

Some of the new procedures to be practiced in the music area at the University of South Florida follow. All of them have been in the experimental stage in the various schools throughout the nation,

but the attempt to combine these successful innovations in one institution is, without doubt, new.

I. Applied Music: Combining the classroom lesson with the private lesson. Herein all students will be carefully screened in both technical ability and literature study and placed in graded units, I through X. Each unit will meet as a class for two hours each week. During these class meetings, the students or the teacher will perform, analyze, and make written record on the music itself of the literature selected for that particular unit. In most cases, the student who is prepared will be asked to perform before the class those selections he has studied or is in the process of studying in his private music lesson. The private lesson itself will vary in length depending upon the preparedness of the student. Along with the class lesson, the private lesson, and the individual daily practice, each student will be assigned a semester study-project. For example: A freshman piano student may choose one of the following topics:

- A. The piano mechanism.
- B. Early keyboard instruments.
- C. The music of Chopin.

The student will be required to study the subject thoroughly, write an acceptable term paper on it, and prepare himself for a written examination. By combining the class lesson, the private lesson, and the study-project, the following advantages seem apparent:

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Mary Ruth Palmer

Officers and members of ACDA were deeply shocked and saddened to learn of the death of Miss Mary Ruth Palmer of Anderson, Indiana, on Wednesday, June 1st, at the Robert Long Hospital at Indianapolis. Better known to most of us in ACDA as 'Mary Ruth', Miss Palmer was chosen as a member of the Board of Directors at the national conference of the association last March at Atlantic City, one of the last of many signal honors she was to receive during her lifetime of unselfish devotion to choral music.

Born in Anderson, Mary Ruth moved a few years later with her family to Lebanon, Indiana, where she attended school, graduating from Hanover College. Her Masters Degree was granted at Indiana University and, from her earliest teaching days, Mary Ruth became a pioneer in helping high school

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MUSIC MINISTRY OFFERS NEW OPPORTUNITIES

We have recently received from James A. Berry, ACDA member and Minister of Music at the Myers Park Baptist Church, 1900 Queens Road, Charlotte 7, N. C., a copy of a special music issue sent to all members of the congregation in August. Rather than summarize briefly on the bulletin, we would like to reprint part of it to show the scope of music in the Church today and perhaps give some of our other Church choir directors a few ideas on growth and publicity.

In a special article the Chancel Choir and its needs is presented:

The Music Ministry of the Myers Park Baptist Church, in its attempt to serve a wider segment of the congregation is expanding its schedule this fall. Three new groups will be available for those who wish to know more about music and/or who wish to have the experience of group singing but do not, for one reason or another, feel that they can be a part of the Chancel Choir at this time. Membership in these groups is open to any and all who wish to participate.

The Hymn Choir

The Hymn Choir will center its work in three main areas: (1) The study of music fundamentals. This study will make it possible for those who have never learned to read music to learn the necessary rudiments that will make it possible to enjoy the singing of an unfamiliar hymn. It will lead to a more meaningful participation in worship and a keener appreciation of the music of worship. (2) The study of vocal production. This portion of the study will help develop our voices so that our singing will be with ease, beauty and confidence, thus making it truly a joyful experience. (3) The study of the hymnal of the church. Most of the music this choir will sing will be from our hymnal. Hymns will be used not only of objects of study, but also as media through which fundamentals and vocal production will be taught.

All who are interested in the music of our church are urged to join the Hymn Choir. Meetings will be held each Wednesday evening from 8:00 until 9:30. With good participation in this choir, our hymn singing in worship will be revitalized. This choir will also make an excellent training group of refresher course for anyone who is interested in singing in the Chancel Choir. Many people need only a little confidence in their ability, and when this is achieved, they become wonderful choir members.

The Ladies' Chorus

Interest has been expressed by some of the ladies of our church in a ladies' chorus that would meet at a morning hour. These ladies wish to sing in a choir but due to family obligations are unable to meet with the Chancel Choir. The Ladies' Chorus will offer all the

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NATIONAL, DIVISIONAL CONFERENCE SCHEDULES

The ACDA National Conference will be held this year on Wednesday and Thursday, April 5 and 6, at Columbus, Ohio in cooperation with North-Central Division of Music Educators National Conference, which runs April 6-10. All ACDA members attending the 5th and 6th are urged to make plans to stay throughout the conference and to participate in a Teachers' chorus and orchestra which is planned for the final program.

To better enable each of you to make plans, we are listing the Divisional meetings of MENC at which ACDA-sponsored sessions, joint sessions with other special interest groups, or purely ACDA sessions are being planned by the various Program Chairmen:

- Eastern: Washington, D. C., January 13-16, 1961
- Southwestern: Albuquerque, N. M., January 27-30, 1961
- Northwestern: Spokane, Wash., March 15-18, 1961
- Western: Santa Monica, Calif., March 26-29, 1961
- North Central: Columbus, O., April 6-10, 1961
- Southern: Asheville, N. C., April 20-23, 1961

Plan to attend our National Conference if at all possible; if you cannot make those dates, be sure to attend, assist and participate in our divisional conferences and plan to bring at least one new ACDA member with you.

The Choral Journal

Official Publication of the American Choral Directors Association

EDITOR R. WAYNE HUGOBOOM

All communications regarding The Journal should be addressed to the Editor,
University of South Florida, Tampa 4, Florida

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FROM THE EDITOR:

Program Chairmen of ACDA National Conference and Divisional Conference meetings to be held in conjunction with MENC are urged to send us information and a completely detailed program of events as soon as available to be sure of coverage in the Choral Journal for all members.

We hope the articles in this issue will provoke some response and perhaps activate the creative urge in some of our members. If you haven't time for a full-fledged article, why not write a letter either to discuss or cuss some phase of an article that pleased or displeased you, to bring some new and interesting information for all of us, to ask questions for which we'll try to find answers, new ways ACDA can better serve its members and vice versa, or even a good joke would be appreciated, just so we hear from you. Short

"filler" articles are really needed.

We are delighted with those members who have prepared articles for this issue. We regret our inability to get this issue out earlier and plan to have another issue out in December which will reach you the first part of January. We urge you to help publicize ACDA, pay your dues and bring in your one new member before national Conference time.

When you change your addresses be sure to notify both your Editor and ACDA Secretary Keister so we may keep you informed of new developments and keep your Journal coming to you. If you know of someone who has not received his copy of the Journal be sure to let us know. Don't hide honors, special occasions or events that bring recognition to you: we're all interested and need to know about it.

The Journal can be as good as you members make it.

pared for Sunday and that it as a choir and as individuals grow in proficiency as fast as possible, there will be at least six persons each Saturday morning waiting to rehearse with those who were absent the previous Thursday. This will make it possible for all parts to be present that those for whom the rehearsal is held may have the benefit of a "full" rehearsal.

Chancel Choir Open for New Members

Each year, it seems that the Chancel Choir must give up some of its good and faithful members because of job transfers, increased family responsibilities, etc. This year is no exception and we will have some vacancies that will be hard to fill.

There are many adults and young adults in our church who have been endowed by God with a talent in music. Some have sensed their responsibility to develop that talent and are now regular members of the Chancel Choir. Many others are yet hiding their talent "under a bushel".

You will remember the story of the lord who gave one servant one talent, another five, and another ten, and how it was that the servants with the most talents had confidence in themselves and invested their lord's money and returned to him double. You will also remember that the servant with one talent lacked confidence so he hid his lord's money, but in so doing was rebuked and the talent was taken away. With courage and a will to serve his master this poor servant could also have returned a

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FROM THE SEC-TREASURERS DESK

Membership in ACDA has now passed the three hundred mark with dues and memberships coming in steadily during the summer. Members who have not paid for the current year are requested to do so at this time. Many inquiries have been received about ACDA and more publicity at the state and local level. Active members are urged to make our organization known locally and also to secure one new member each year within their home state or area: 'One a Year Plan'. New members during the summer are: Leonard Metts, Jackson, Miss. Erwin Ruff, Redlands, Calif. Clark W. Graves, Lynnhaven, Va. Harold Bauer, Bloomington, Ill. Mary Selk, Bloomington, Ill. Frederick Baumgartner, Nagodoches, Texas. Gretchen Stieler, Spokane, Wash. Sister Mary Elsie Kabis, Convent Station, N. J.

Mrs. Estelle M. Thomas, Winter Park, Fla. Miss Betty Jane Grimm, Tallahassee, Fla. William C. Bushnell, Louisville, Ky. Thomas G. Owen, Due West, S. C. Donald Clapper, Harrisburg, Pa. Robert Heninger, San Diego, Calif. Howard Skinner, Ft. Worth, Texas. Rose Marie Grentzer, College Park Md. Associated Music Publishers, New York, N. Y. George F. Howerton, Evanston, Ill. Jack Jarrett, Carlisle, Pa. William Revere, New York, N. Y. J. Neil Dahlstrom, Missoula, Mont. Mildred Sage Roach, Houston, Tex. James W. Beach, State College, Pa. Evabelle C. Fisher, Brightswater, L. I., N. Y. Robert Floyd Wade, Iowa Falls, Ia. Bernard W. Regier, Bellingham, Wash. George L. Ganz, Hackettstown, N. J.

NEW TRENDS IN MUSIC EDUCATION

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- Students of like ability and interest learn to know each other.
- Students of like ability are encouraged by friendly, weekly competition.
- Students learn musicianship through class discussion and analysis.
- Students learn to communicate musically.
- Students learn more literature.
- Students are better grounded in teaching procedures.
- Saves teacher time.
- Student grading simplified and more accurate.
- Gives more definite direction to both student and teacher.
- Encourages more independent study.

II. Ensemble Music: Band, Chorus, Orchestra and small instrumental and vocal groups will be open to all university students by audition. Students may register for these courses either for one semester hour credit or as an activity. If he chooses the latter, he will participate in all scheduled rehearsals, concerts and activities of the organization. Although no grade will be given, his participation will be recorded in his activity folder. If, on the other hand, he chooses to register for one semester hour of credit, the additional requirements must be fulfilled:

- A term paper on a self-study project, and
- Final examinations on the project and in performance skills.

The self-study project will be chosen by the student in consultation with the instructor at the beginning of each semester. For example, a first semester freshman registering for University Choir may select a topic such as: (a) The Choral Works of Palestrina, (b) Choral Arrangements of Negro Folk Songs, and (c) Russian Sacred Choral Music of the 19th Century. Generally speaking, most university ensemble groups are busily engaged perfecting a few compositions for public appearance and

this is a worthwhile end in itself. However, the time allotted for this kind of rehearsing leaves very little time for the study and reading-through of most of the literature available in the medium. The self-study project provides the serious student this opportunity through reading, listening, study, analysis, discussion, writing, and participation. Further it encourages the student to dig more deeply into the ensemble area of his choice.

III. Degree Programs: General music curricula will be offered leading to the B.A. degree. During the freshman and sophomore years, music majors will enroll in a common core program including courses in theory, applied and ensemble. Beginning with the junior year, more specialized courses will be required in the areas of (a) Elementary Music Education, (b) Vocal Music Education, (c) Instrumental Music Education, and (d) Applied Music.

Music Education. The training of music teachers for the public schools is one of the major functions of the Division. Being located in a densely populated area gives the prospective teacher ample opportunity to observe and practice what he is currently learning in the classroom. This early orientation will be carried out in cooperation with the local school systems.

The three music education curricula mentioned above have been outlined to meet the future needs of our elementary and secondary school systems. The training of supervisors is not included in these curricula in the belief that students seeking supervisory positions should (a) have actual teaching experience, and (b) have additional training at the graduate level.

The Applied Music Major. Students possessing outstanding talent in any area of applied music may, after thorough examination, enter that curriculum. The student will be required to study voice or the instrument of his choice until he successfully passes the grade X examination, and he must earn a minimum of eight credits in courses numbering 300 or above in that subject.

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ladies of our church an opportunity to learn more about music and to enjoy singing together each week. Rehearsals will be held each Wednesday morning at 10:30.

The Male Chorus

A male chorus will be organized for all men who love to get together just for the sheer joy of singing. This group will begin its meeting only once per month. Its meeting time will be at 8:00 P.M. on each second Monday. If after this group is organized, the men decide they want to meet more often this will be arranged to suit their desires.

New Chancel Choir Schedule

The Chancel Choir will begin a new rehearsal schedule following its annual workshop in September. The schedule will be as follows:

Voice Class, Thursday 7:30-8:30 P.M.

First Thursday — Soprano
Second Thursday — Bass
Third Thursday — Alto
Fourth Thursday — Tenor

Section Rehearsals

Each Thursday for sections not in voice class, 8:00-8:30 P.M.

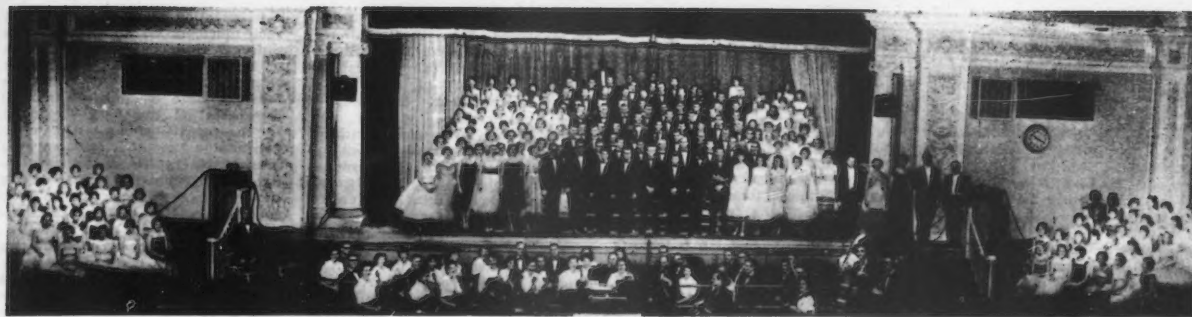
Full Rehearsal

8:30-10:00 P.M., Thursday

Make-up Rehearsal, Saturday, 9:30 A.M.

For those who have missed Thursday night and for any who travel and cannot regularly make the Thursday rehearsal.

Because of the intense desire of the members of the Chancel Choir that the choir be thoroughly pre-



OBSERVATIONS MADE FROM CHORAL ADJUDICATION

By Lloyd F. Sunderman, Ph.D.
Chairman, Department of Music
University of Toledo (Ohio)

The individual who is afforded the opportunity to adjudicate solo vocal and ensemble choral contestants is fortunate indeed. Such opportunities provide an excellent laboratory situation for critically evaluating those deterrents to singing success. Likewise, the good performance always arouses in the adjudicator admiration for an approbation of those choral idealisms which have been employed in obtaining good choral results.

Every vocal or choral adjudication assignment whether it be at the local, district, regional, or state level always makes approximately the same demands upon this writer's musicianly judgment. If the performance to be evaluated is good or inferior, there are many criteria that need consideration. The degree to which they have or have not been attained in large measure characterizes the performer's, or the organization's success. The more critical considerations in these ultimate evaluations are as follows:

1. **Tone Production.** The tone may be of poor quality. The performer or the performers gave evidence of little concern for good tone production. We know that good singing demands tone of superior quality.

2. **Intonation.** There must be fidelity of intonation. Accuracy of individual end ensemble pitch has too frequently been glossed over. Performers appear to have become insensible to the vagaries of pitch and its discrimination.

3. **The Faithful Reproduction of The Printed Page.** The faithful notational reproduction of the printed page leaves much to be desired. The person responsible for training is often so concerned with interpretation and eventual performance that he overlooks many basic pitch and notational accuracies.

4. **Rhythmic and Metric Pulsation.** There is a definite inability on the part of individuals and ensemble performers to demonstrate an awareness of musical and verse metre. This awareness gives rhythmic pulsation and evidence of the

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MUSIC MINISTRY OFFERS

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double portion or possibly more.

Good choirs are made up of people who have been entrusted a talent, some one, some five, some ten. They all have courage and confidence — a will to serve, and are investing their talents in the hope that they may return to their Lord a double or triple portion.

You who have the one talent — you who have the five or ten talents — don't let them go to waste. God needs you and your ability! He gives us gifts and the expects to do His work through us, for we are the only hands He has.

Workshop Scheduled

Each year the Chancel Choir begins its work with a period of concentrated effort. The workshop this year, directed again by our Minister of Music, will be held on the evenings of September 6 through 9. For those who have had choir experience, or other musical training, this workshop is a perfect time to get back "in the groove". Each evening's work will include voice production, vowel color, attack, phrasing, etc. Some new music will be used in rehearsals as we begin preparing our service music for September and October.

If you are interested in joining the Chancel Choir, call Mr. Berry at ED 4-7232. You will enjoy fellowship with such a wonderful group of God's servants as the Chancel Choir.

The workshop schedule will be:

6:30—Supper for the family in the Youth Center. The cost will be \$3.75 per adult, \$.50 for children under 12. A ticket for all four evenings will be \$2.50 per adult and \$1.75 for children. Tickets must be bought in advance or definite reservations made.

7:30—Section rehearsals, Sanctuary building.

7:15—Full choir rehearsal.

9:30—Dismiss.

Mr. Berry's ambitious and admirable program also includes the following preparatory groups: Melody I (first grade), Melody II (second grade); Melody III (third grade); Carol Choir (4-6 grades); Chancel Choir (7-9 grades); Youth Choir (10-12 grades); three Bell Choirs; a Girls' Sextet, and a Boys' Quartet. The Chancel Choir will present Mendelssohn's "Elijah" this fall.

We felt you might like the personal flavor of a Church choir director appealing to his congregation as evinced in these excerpts. Won't some of you other church

MARY RUTH PALMER

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students to sing better and appreciate better music. She came to Anderson Senior High School in 1943 where she remained for the rest of her career. During World War II she was granted a two-year leave of absence to serve in the Red Cross, most of which time was spent in Japan.

Following the war, Mary Ruth became more active in state and national musical circles and was Past President of the Indiana Choral Festival Association and of the Indiana Music Educators Association. She was an active member of the Indiana University Summer Clinic staff since 1946, serving in the same capacity the previous year at the University of Wisconsin. She currently held the office of Secretary-Treasurer of IMEA as well as Board Member of ACDA. She was also an active member of the Anderson First Presbyterian Church, the Tri Kappa Sorority, and past-President of the Altrusa Club.

As director of the choral groups Choral Club, Madrigal Singers, and Girls Chorus, and Head of the Vocal Music Department, Miss Palmer has made countless appearances with her groups locally, throughout the district, state and nation for various conferences and other occasions. Quoting from the Anderson papers, "In addition to helping young people develop musical talents, Miss Palmer made a substantial contribution to the city's cultural life through her direction of the high school clubs in the presentation of numerous programs. It was not unusual at Christmas time and during other special occasions for her to appear with the choirs before as many as 20 different organizations and civic groups: as many as it was possible for her and the students to fill. Although her duties and interests filled much of her time, she never hesitated to help the young people with vocal problems or personal interests. In view of her constant enthusiasm and extreme dedication to her work, it is proper that a music scholarship fund be established to continue the education of youthful vocalists. The fund, the Mary Ruth Palmer Scholarship, has been started in her honor by the High School and Community.

Having worked with Mary Ruth and school directors furnish us with similar material of new ideas or plans on how better to promote and stabilize the singing organizations in their various areas?

Northern Illinois University Chorus and Symphony Orchestra, Dr. Vernon Fay, Director. Taken at DeKalb, Illinois after the MESSIAH performance on December 18, 1959.

An article about this picture will appear in the next issue.

at I. U., conferences and festivals during the past 15 years, we feel a deep sense of personal loss and add our own personal gratitude to Mary Ruth in this final tribute to one of our dedicated members who has left behind the seeds of inspiration and appreciation of fine music. We should like to conclude with a tribute from Mrs. Flo Caniff, Head of the Vocal Department at Lincoln High School, Vincennes, Ind., and State President of IMEA, who has been one of Mary Ruth's closest friends and co-workers for more and better choral music in Indiana and in the North-Central Division.

Indiana Music Educators and Midwest Choral Music circles lost one of their best known members with the passing of Mary Ruth Palmer, Choral Director of Anderson Senior High School choral groups since 1943.

The demands on Miss Palmer's time were many and varied. She was past President of Indiana Music Educators Association and was Executive Secretary of that organization at the time of her death. She was on the Board of Directors of the American Choral Directors Association and had, for two years, been a member of the First Choir of America. For many years she was co-director of Indiana University's High School Music Clinic. She served North Central Association and M.E.N.C. by furnishing programs from her choral groups and by serving many times as moderator or panelist at their conferences.

Under her leadership the Anderson choral groups were well known and recommended in the Midwest. Although Miss Palmer's duties and interests filled much of her time, she always kept in mind her belief that individual instruction was necessary for many students and was never too busy to give this assistance. Even though she had been quite ill for many months, she continued her duties almost to the end. Her love of good music and her sincere efforts to help young people with the development of their talents, proved an inspiration to all who knew her. The results of her labors will influence the lives of untold numbers for a long time."

ARTICLE BY FLO CANIFF

Choral versus Instrumental Musicians

J. CLARK RHODES

Dr. Rhodes, who is Professor of Music Education at the University of Tennessee, has had a broad background of music teaching, conducting and administrative experience in Texas, Minnesota, New York and Tennessee. In addition to his experience in the public schools and in his present position, he has served on the music faculties of San Angelo College (Texas), Arlington State College (Texas), the University of Minnesota, Columbia University Teachers College, and the Western Washington College of Education. He has held numerous offices in professional organizations, including the Presidency of the Twin City Chormasters' Association (Minnesota), the Twin City Music Educators' Club, and the Tennessee Music Teachers Association.

Choral directors are frequently incensed by statements that criticize the choral singer for poor discipline, ineffective work habits, and, above all, for lack of musicianship in comparison with the instrumentalist. Contacts with festival groups and individual school choruses, orchestras, and bands over the past twenty-five years have convinced the writer of the validity of these criticisms for the great majority of performers in the groups observed. It is the purpose of this paper to make some comparisons between choral and instrumental musicians, to state some reasons for the situation, and to strongly urge higher standards for choral musicianship.

Tape recordings of rehearsals of the all-state chorus, orchestra and band could be a revealing project for any person interested in this subject. There might be some amusement and a bit of humiliation in listening to the instructions that the festival choral director is obliged to use in getting the attention of the singers and in teaching the music to many in the group who have not learned it prior to festival rehearsals and who do not have music reading and rehearsal skills ordinarily expected of festival chorus members. Although the all-state chorus in some states would compare favorably with the orchestra and band in discipline and musicianship, the choruses in others would rate little higher than "community sing" groups in comparison with the "professional" level performance of the instrumental organizations.

The all-state groups are used here for illustration since it is assumed that these groups are composed of selected personnel and represent the best in the state. Although there are always excep-

tions to any generalized statement, there is abundant evidence in support of the following observations:

1. The choral musician is lacking in discipline in comparison with the instrumentalist. This does not apply only to behavior (good or bad) but to the discipline of work habits, attention, control of the instrument, and direction of purpose.

2. The choral musician does not have the same sense of personal responsibility for his own development and for musical performance as does the instrumentalist.

3. The choral musician reads music very poorly or not at all while his instrumental colleague MUST read music if he is to perform the literature used in festival groups. It should be explained that not all instrumentalists are good or superior music readers but it is basic that the demands for music reading on the instrumentalist are greater than those faced by the singer — consequently the general music reading level of instrumentalists is much higher.

We shall now consider some of the factors that contribute to the lack of discipline and musicianship of the singer.

Physical set-up and seating. Standardized instrumentation has done much in the past thirty years to define the responsibility of every player and to dictate his position, physically, within the orchestra and band. Although the responsibility of each player in the larger sections — strings, for example — is less well-defined than that of the wind and percussion instruments, the practice in most orchestras and bands of seating by chair rank accords each player a sense of specific responsibility.

How are choral groups seated? This is frequently done en masse within the voice parts or sections of the chorus, depending, of course, upon the kind of chorus and the arrangement of parts. Many festival chorus chairmen do not set up a seating chart with the names of all members of the group. The singers are then not assigned to occupy the same location in the group for all rehearsals and the festival program. The choral singer in this situation immediately feels anonymous and consequently not specifically responsible. He is "only one of many" within his section of the chorus. Inattention, misconduct, and lack of effort is a natural outcome of this situation unless the singer is a person of good intention and fine previous choral training. That all members of the chorus are this kind should not be assumed by the chorus chairman.

Evaluation of individual performance by the conductor. The instrumentalist is under closer surveillance, both by sound and sight, than the singer, unless the singer is responsible for solo parts or small ensemble performance within the group. Poor perform-

ance in the orchestra can be quickly identified. Even in the numerous strings of the orchestra incorrect performance can be seen as well as heard. Although the choral director can detect evidence of poor performance visually, by watching the eyes and mouth of each singer in a small or medium-sized chorus (up to one hundred members, let us say), it is virtually impossible for him to identify, visually, poor performance of individual singers in large festival groups. This is another situation in which the singer feels anonymous and a lack of personal responsibility.

Technical mastery of the instrument. One great advantage frequently attributed to the voice as a musical instrument is that it is the "natural, personal" instrument that the individual always has in his possession. Musical performance on the flute, violin, tympani or other instrument imposes a discipline in the technical management of the instrument and a theoretical (music reading, at least) knowledge of the score unknown to the great majority of choral singers. Singing "comes naturally" and since much choral music, even that of considerable difficulty, can be learned by rote many singers have no conception of the work and self-discipline required for the mastery of an orchestral instrument. Even the production of choral tone (timbre) may be achieved by rote without any program of study for development of the voice as a musical instrument. Festival choral directors are frequently obliged to mould the tone of the festival chorus in the few hours of rehearsal prior to performance — a tone that is most often artificial and incorrectly produced by most of the singers in the group. It could hardly be anything else when produced so hurriedly. Even so, however, it might be better than that used by singers in their previous choral experience.

Instrumentalists have a responsibility for tone, too, but comparatively little can be done to improve instrumental tone quality in festival rehearsals and performance — the time is usually devoted to technical details, balance, blend, and interpretation of the music to be performed. Also, much of instrumental tone is fixed by the basic timbre of the instrument. Voices have basic timbre, too, but the voice as a musical instrument must be built through proper rehearsal in the school group and practice by the individual.

Understanding and mastery of the music. The musical repertoire to be performed by the instrumental or choral group should be the great motivating power that directs the efforts of the performers. This does not always work out in practice, however, as this understanding and mastery does not go much beyond the part being played or sung. Here the opportunity is best for the vocalist as the entire choral score is usually before him while the instrumentalist has only the single part for his instrument. Here again, however, the rote process usually prevails as the singer not only does not read all parts but he does not read his own part.

The over-all effect and interpretation of a musical work is dependent upon the conductor. However,

it is essential to interpretation that each musician in the group have a thorough knowledge of the score of his own part. The playing or singing of each part must be musical. Rote learning of musical interpretation may be expedient for the vocal musician but the more dependable method of learning musical interpretation through intellectual application and the skills required in music reading are basic for musicianship and fine performance.

What can be done to take up this lag between the choral and the instrumental musician? It is obvious that standards of choral musicianship need to be raised. This problem in choral music is complex and not easy to solve. Without further elaboration the following suggestions are offered for improving the discipline and musicianship of the singer.

1. The choral teacher-conductor, or the festival committee should plan thoroughly and work efficiently in the organization and management of choral groups, including every individual singer in the group. The festival chorus committee should include a choral director as chairman and supervisor of each section of the chorus. The singers should be assigned to seats and a chart should be used for instantly identifying each member. Rehearsals should begin on time (not one minute after) and end at the scheduled time. Singers who are tardy or absent should be called upon by the section chairman for an explanation. Misconduct, gum-chewing, poor posture, and inattention should be dealt with in like manner. Repeated offenses should result in dismissal from the chorus or other appropriate disciplinary action.

Exactly these same procedures are recommended for use by the teacher-conductor in his own chorus, except that he might have student section leaders check roll and do other clerical tasks. The management of the choral library and vestments should be organized according to similar efficient procedures.

2. Every choral rehearsal should be a voice lesson. Each singer in the group should apply himself as he would in an individual lesson with a voice teacher. The teacher-conductor should never let a single member of the chorus forget that he has full responsibility for developing his instrument and learning his music. Vocal exercises and "warm-ups" at the beginning of the rehearsal are not enough. All of the basic principles of singing learned in this drill period must be applied to every phrase or song used in the rehearsal. It is the responsibility of the teacher-conductor to evaluate the work of every singer in this regard and to see that the job is efficiently done. Singers must develop good vocal habits and procedures for work in their own school groups prior to festival participation.

3. Singers must learn to read music. It is tragic that emphasis on music reading has waned in the past twenty years in vocal music classes of the elementary and secondary schools. Music reading is learned by reading music — lots of it! The best and fastest progress

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The Solo Vocal Form

By Betty Jane Grimm

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Many vocal teachers have been aware of the growing need for clarifying the solo vocal form for the voice. There is a danger that these types of vocal forms might easily become lost, strayed or misinterpreted by being swallowed up in the generalities of history as the less important step children of what we know as FORM IN MUSIC. We know that some of the familiar larger forms are never used in solo vocal music. Vocal Rondos, so called, exist in a loosely constructed "second rondo form" and as such, present few intricacies in structure. Too, it is generally known that many songs are written in the well known "song form", while other songs display simply "song form with trio".

In addition to the above generalities, let us become reacquainted with the fact that solo vocal literature possesses forms and styles of its very own. To do so can perhaps revive the sometimes flagging interest of the less sturdy souls engaged in the art of singing or in the teaching of that art.

To further explore the term "song form", let us examine the vocal plenitude from the pen of Alessandro Scarlatti. He can be credited with the development of the da capo aria, employed in many of his compositions. In many collections of early Italian Classical songs we find Scarlatti's famed "Se Florindo e fedele" and "Sento nel core". Both of these selections can be likened to a song form with trio; consisting of a first section followed by an alternating section and the re-appearance of the first section.

Another perhaps more familiar illustration of this could be the contralto aria "He was despised" from Handel's MESSIAH. In this selection there can be either a complete or partial return to the first musical statement. It may be possible that if our voice student is armed with knowledge of this sort he might better hold his own in his discussion of vocal music in any history class and might do so with greater understanding of the whole of music. Needless to say he might, to his great benefit, re-examine his own repertoire for further examples of each form as it is presented.

What then of Opera and Oratorio? Late Baroque operas and cantatas relied on the "black and white" contrast of recitative and aria. It was the unaccompanied recitatives, arias and ariosos that very dramatically were responsible for the formation of the operatic pattern. Even post-Mozart operatic music was declamatory with recitatives, arias, and ensembles. Let us trace all of the known elements that composed first (A) RECITATIVES and (B) ARIAS:

(A) Two prime forms of the recitative are the recitative secco and the recitative stromentato. It

seems the very sound of these names should provoke an excited curiosity in any voice student about "my vocal music".

At the very beginning, opera was the first to give an important place to expression by use of "musical declamation", that resembled speech, save for the fact that it utilized a definite pitch. This might very well serve as a definition of recitative. During the time of George Frederick Handel we find the many varieties of recitative. Bel canto advocates presented a **buffo style** which was the use of a full toned voice, which they sometimes called stromentato, and a lighter tone which they referred to as "secco" or "quasi parlando". "Recitativo secco" receives no support in the accompaniment save for an occasional chord. The "recitativo stromentato", on the other hand, is supported with a much fuller and more varied accompaniment. The tenor may be delighted to discover that "Comfort Ye", from Handel's MESSIAH is representative of both these forms. The first section, "Comfort ye my people . . ." evidences the stromentato form while the second section, "The voice of him that crieth . . ." is the secco form.

(B) Arias:

Going again to the time of Handel we perceive five varieties of arias: **aria di bravura**, **aria di portamento**, **aria di carattere**, **aria parlante**, and **aria cantabile**.

The most obvious purpose and intent of the **aria di bravura** was to display and even exploit a flawless and florid vocal technique. Referring once again to Handel's MESSIAH, we find for the tenor, "Every Valley" which displays the bravura form. And again from the same work, the bass aria, "Why Do The Nations?", which demands dramatic flexibility. Interestingly enough, within the Bel Canto school we find a vocal style called **canto fiorito**, meaning "florid song".

Advocates of the **canto fiorito** claimed three varieties under its heading **di agilita**, which needed a flute like tone to be used for flexibility and neatness of style, and the **di bravura**, which was "the greatest glory" of the florid song. This voice would be a fuller quality and of a slower movement, but very capable of both power and passion. The third was simply referred to "a lesser style". In either the bravura form or style, it becomes evident that flexibility was the prime requisite for performing all of the rapid roulades in order to effect a clear and distinct and definite style. Nearly all of the aforementioned selections or arias are overflowing with beautiful music and are considered to be superior to those which flaunt meaningless brilliance in certain showy scenes in some samples of Italian Opera.

The **aria di portamento** demands the use of the vocal portamento which is a sweep of the voice toward the note coming next, before the time value of the note is entirely completed. The aria "Jerusalem" from Felix Mendelssohn's

ST. PAUL, contains some of the portamento characteristics, at the same time evidencing some characteristics of the cantabile.

The **aria di mezzo carattere**, as the term implies, is the more ordinary of the forms and was probably the most often heard. Both the style and character were recognizable always, and therefore quite obvious. From Joseph Haydn's CREATION, the aria "With verdure clad" is an illustration of this form.

The **aria parlante** utilizes more of a vertical, spoken technique without the abrupt characteristics of the recitative. Rubenstein's "Der Asra" could serve as an example of this type of aria.

The **aria cantabile**, as the term indicates, possesses a marked style of smoothness. The lovely shepherds song, "He Shall Feed His Flock", from Handel's MESSIAH, is a perfect example of the use of cantabile singing.

In some of the earlier sacred music, such as that of Heinrich Schutz and Gabrieli, we find what was known as a dramatic concerto which was quite formal in structure and which evidenced ritornellos and free rondo forms.

Some other vocal forms that are outgrowths of our earlier forms can best be noted by mentioning some of the composers who gave them birth.

The prolific Mozart created music which required a vocal technique that was smooth or cantabile in style, light or mezzo di carattere in character, and fluent almost to a point of a light bravura.

Rossini and others wrote operas which demanded vocal brilliance and flexibility, displaying a very flamboyant technique. As mentioned before, some of this florid music lacked the depth of other florid music and was not always blessed with harmonic variety. Rossini, in nearly all of his works displays time after time the bravura or florid song in most of the arias.

Gluck revived the previously discussed recitative in his own works, still utilizing the Italian Bel Canto style that, with all the other styles and forms, still gave a basis for even more excellent singing of dramatic works.

In Mozart's Marriage of Figaro, the aria, "Forgi Amor", sung by the Countess, is cantabile and carattere, while also evidencing a very light bravura.

Gluck's "Orpheus" contains the aria "Che Faro" which uses a recitative, a Bel Canto passage and a cantabile passage.

Richard Wagner, arriving on the heels of the Italian school, contributed a melodic recitative (on the stromentato side, but more dramatic) which he chose to call a **melos**.

In any discussion of vocal form and style, no one could possibly overlook Franz Schubert and all of his other Lieder brothers. About the time of the melos and perhaps even a little later, Schubert and others had composed works that called for not only a more dramatic style, but also a much more expressive style of singing than even the works of Mozart.

How exciting the time of the Lied must have seemed to those involved in the art and love of singing. Let it be said that the prolific German Lied was a glorious form of vocal writing that within

itself had a variety of very beautiful styles. Even in such a glory of variety was found the manifestation of a close union of the music and the connotation of the words. The German Lied was always striving to express in compatible musical tones, the inner and inward meaning of the text. Some refer to the lied as the true art song, and some say the art song is just one of the varieties of lieder.

The art song has always been thought as being a song in which the melody is set to an entire poem. Poets such as Goethe and Mueller were favorites of this period. In the strophic form of the art song, the same music is repeated for each stanza of the poem. One school of thought puts forth the belief that the art form is more attractive — artistically. True, many beautiful strophic songs do exist, but the weakness of this writing discloses two defects. It is possible for the music to become monotonous by way of repetition. For example, Schubert's "Romance of Rosemund" is sometimes thought to have fallen into this category. Nevertheless this particular song has a charm and grace, if sung with great beauty of tone. Too, it is also possible that the character of the melody, while suitable to one or two stanzas, may be awkward for the remaining stanzas.

Nevertheless, strophic variations, brief da capo, and bi-partite arias having more than one strophe, are definitely responsible for nearly all of the forms of operas and cantatas, since duets and ensembles were also found in some of the art forms.

As a counterpart to the lied, the French Chanson placed more emphasis on the innate charm and daintiness of melody. Italian Canzone emphasized the same daintiness of melody, but preferred a less glib text than did the French. The French Chanson had a short da capo section following the basic form and united the whole either by repeating literally or slightly varying the first section. Consistent and faithful adherence to contrapuntal texture made it one of the most highly unified forms of the early Baroque period.

The Italian writers who wrote in the **cantaplanto** or plain style, called this the noblest of styles. Utilizing all the tones and colors of the voice, it closely resembles the style or form of the German Lied.

One of the most widely used of the larger vocal forms is the wonderful and versatile **Scena**.

This is a vocal composition of some size in which the composer employs a variety of styles and/or forms. In the main, a Scena consists of some form of recitative followed by a smoother cantabile aria (referred to sometimes as a **cavatina**) and then a section more often than not devoted to a more brilliant musical concentration. With a few notable examples we hope all students of voice will be led to search for more examples and by so doing will know more whereof they sing.

The Marriage of Figaro — Mozart: The countess sings the recitative, "E Suzanna non vien?", which is followed by the aria,

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THE SOLO VOCAL FORM

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"Dove sono" and the more elaborate allegro section "Al semen" which is brilliant and flexible. In Bellini's *I Puritani* the identical form is found in "Qui la voce".

Othello — Verdi: In Othello lies perhaps the most famous example. Desdemona sings the "Salce", or Willow Song followed by the almost spoken "Ave Maria", followed by the "Prega" or prayer.

La Traviata — Verdi: Violetta sings the recitative "E strano" followed by the smooth cantabile aria, "Ah! fors e lui" and ending in the florid and brilliant finish of the famed "Sempres Libre".

A Scena may also be a single and complete composition. Look at Mendelssohn's "Infelice", which is not as well known as the aforementioned excerpts but nevertheless affords us a fine example of the individual and exciting Scena.

As has been previously stated, the late Baroque operas and cantatas relied on the vivid contrast between recitative and aria, but we hasten to add that the *Grand Scenes* from some of Handel's operas were an exception to this rule.

The re-reading and research of these distinctly beautiful and familiar forms is both refreshing and inspiring. One could go further into the forms of the Mass and Solo Cantata. At the moment, however, it seems proper to let the defense rest, in the hope that through this limited resume' some of us may revive the spirit of inquiry to capture a renewed interest and better understanding of the music we both teach and sing.

CHORAL versus INSTRUMENTAL

Continued From Page Four

can be made by using specific procedures. The big difference between vocal and instrumental reading is that vocal reading is not specific enough. The instrument itself serves as a tangible frame of reference in assisting the player in learning to read music. It would be of great value to the vocal musician to have a few years of good experience on a musical instrument. Since this is not always possible, however, the vocalist can learn to read music by constant, specific, and critical observation of the musical score and through the use of an accepted system of music reading such as, 1) the "movable do" system (controversial though it is!), or, 2) the system utilizing number names of scale tones, or, 3) letter names of the notes on the lines and spaces, AND the study of the elements of musical notation and theory. These techniques of music reading can be used in every rehearsal with the choral literature being studied.

Musicianship is an individual matter and choruses are composed of individuals. The chorus — like the proverbial chain — is as strong as its weakest member. Greater responsibility on the part of the singer has been emphasized in this article, but better musicians-

OBSERVATIONS MADE FROM CHORAL ADJUDICATION

Continued From Page Three

life blood that flows through music, which is Rhythm.

5. The Message Embodied in the Composition. (Song - Choral Work) There is too great a disregard for the intent or meaning of the text of a vocal composition. Performers too frequently are superficial in their study of a vocal work. Singing through a composition a few times does not imply or assure a thorough understanding of its potential merits.

6. Basic Rudiments of Singing. First, too often the performer does not know many of the basic rudiments of singing. Included among his vocal faults are evidences of an inadequate knowledge about and an inability to breathe correctly. There is much evidence of not knowing how to produce good tone quality. Finally, the use of excessive amounts of punctuated total delivery, overindulgence in pre-pitch anticipations and tonal elisions and an indiscriminate use of dynamics result in a tonal line that makes musically vocal performances impossible.

7. Diction. There is evidence that the text is poorly delivered because of ineffective textual pronunciation, articulation, and considerable disregard for the proper delivery of the vowel, and the non-voiced and voiced consonants.

8. Physical Appearance. There is always room for the improvement of the outward physical appearance of the singer. Stage deportment and appropriate dress of the choral singer often leave much to be desired.

The young vocalist and especially the choral director are always searching, and rightly so, for those special choral techniques that will aid him in becoming an effective singer in producing good singing organizations. It has been our common observation that the so-called specialized techniques which he is seeking are usually some overlooked rudimentary principle of singing which he has glossed over.

The good singer is a disciplined singer. Too often he has not been taught to discern between good and mediocre singing skills. He may know that a good legato is imperative to a good phrase line of tone, but he must be able to hear or recognize aurally whether it exists or not, when he hears a phrase delivered. Then too, he must have that quality of perseverance to insist that it be achieved if such a phrase line is needed. He should know how it should be produced. The successful singer or choral director is usually a person who takes fundamental choral techniques and insists that they be everlastingly pursued until they are attained with success.

ship in the singer calls for a realistic evaluation of teaching as well as learning. It is hoped that vocal teachers and conductors will see the implication for their role in this important phase of music education.

PROGRAM EXCHANGE NOTES

All members will be invited and encouraged to participate in the ACDA Program Exchange this coming spring. Dr. Elwood Keister originated the exchange several years ago and many choral directors have since found it to be very helpful in planning programs and developing choral libraries. To participate a member need only send mimeographed copies (number to be determined later) of his chosen program including comments concerning individual numbers selected. In return he will receive mimeographed programs of all participating members. Plan now to participate in the Exchange this coming Spring.

NEW MEMBERS

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Miss Carolyn Campbell, Atlanta 6, Georgia
Miss Marcelene J. Dillon, Anderson, Indiana
Mrs. Margaret Sloan Muse, Statesville, N. C.
Mrs. Jean Ressler, Annapolis, Md.
John G. Zaffuts, Troy, N. Y.
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Miss Mildred A. Midkiff, Cranford, N. J.
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Louis K. Bodecker, Wichita, Kan.
Paul B. Margolf, Westbury, N. Y.
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David W. Scott, Norman, Okla.
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Gene Charles Wenner, Kutztown State College, Kutztown, Pa.
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Norman D. Rian, University of Hawaii, Honolulu 14, Hawaii
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INTERPRETATION

By David C. Davenport
in The Indiana Musicator

After a choral selection has been mechanically perfected and the problems of tone quality, intonation, rhythmic accuracy, and breathing technique have been mastered, there is one other important item that will spell the difference between the success and failure of a choral presentation and that is interpretation.

The interpretation of a choral number can be studied and presented to the choir in many different ways. The director owes it to himself and to his organization to find out as much about the music as he can from the standpoint of style, form, information about the composer and his life, etc., but the director's greatest responsibility lies in understanding the transparent and hidden meanings of the text. A good choral number should affect the director, the singers, and the audience emotionally. The director must understand these emotional qualities and then through empathy control the minds of the singers.

In studying the text it is well to think of emotional color as the artist considers the textures that will go into the painting of a beautiful picture. As the artist paints and selects various colors so must the conductor play upon the emotions of his singers. To do this effectively he must outwardly re-create. He must not be afraid to be an actor. Baton technique isn't worth "two hoots" unless facial expression and an honest understanding of the mood is involved. If the director has difficulty re-creating he should practice in front of a mirror and make absolutely certain he is conveying the message.

The director should be a master at voice inflection for there are many key words involved in a choral text that add that shade of difference which is so important to the final product. The composer intends his markings of the score as guideposts and does not supply all of the possible nuances. He cannot generate the imaginative powers of the conductor and make the full meaning of the text come to life.

As I mentioned before, the director should know as much as possible about the music and be able to discuss all of its aspects verbally. But directors can talk too much and actions speak much louder than words. If the director successfully interprets and instills his interpretation in the minds of his singers he will feel that he has given a part of himself to the music, the singers, and the audience.

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EDITOR: Please change my address to read:

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